PORTFOLIO

Mariam Adeishvili Graphic Designer

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ABOUT ME

I’m a graphic designer with a strong focus on layout and editorial design.

I enjoy working with typography, grids, and content structure to create clear, aesthetically refined visuals. Whether I’m designing a book, a visual story, or a carousel post, I aim for calm, thoughtful compositions that communicate with clarity and warmth.

My favorite tools are InDesign, Illustrator, and Photoshop — and I’m always curious to find the perfect balance between structure and emotion.

EDUCATION

Technical Design for Publishing, SSIP College (2024–2025)

Graphic Design Program, UNILAB (2021–2022)

Additional: Udemy Courses (2022–2023)

PROGRAMS

- **Adobe InDesign**
- Adobe Illustrator
- Adobe Photoshop
- Canva
- CapCut
- Trello

EXPERIENCE

Freelance Graphic DesignerOct 2024 – Present

— Various small-scale online design projects with a focus on layout and social media content.

Graphic Design Intern — UNILAB, Ilia State UniversityApr 2022 – Sep 2022

— Assisted with print design for academic and promotional materials— Photo editing and visual development for university events

Design Trainee — UNILAB, Ilia State UniversityOct 2021 – Feb 2022

— Gained foundational experience in visual communication and project collaboration

CONTACT

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CHROMA

Contemporary Art Magazine

Editorial Design · Concept · Typography · Layout

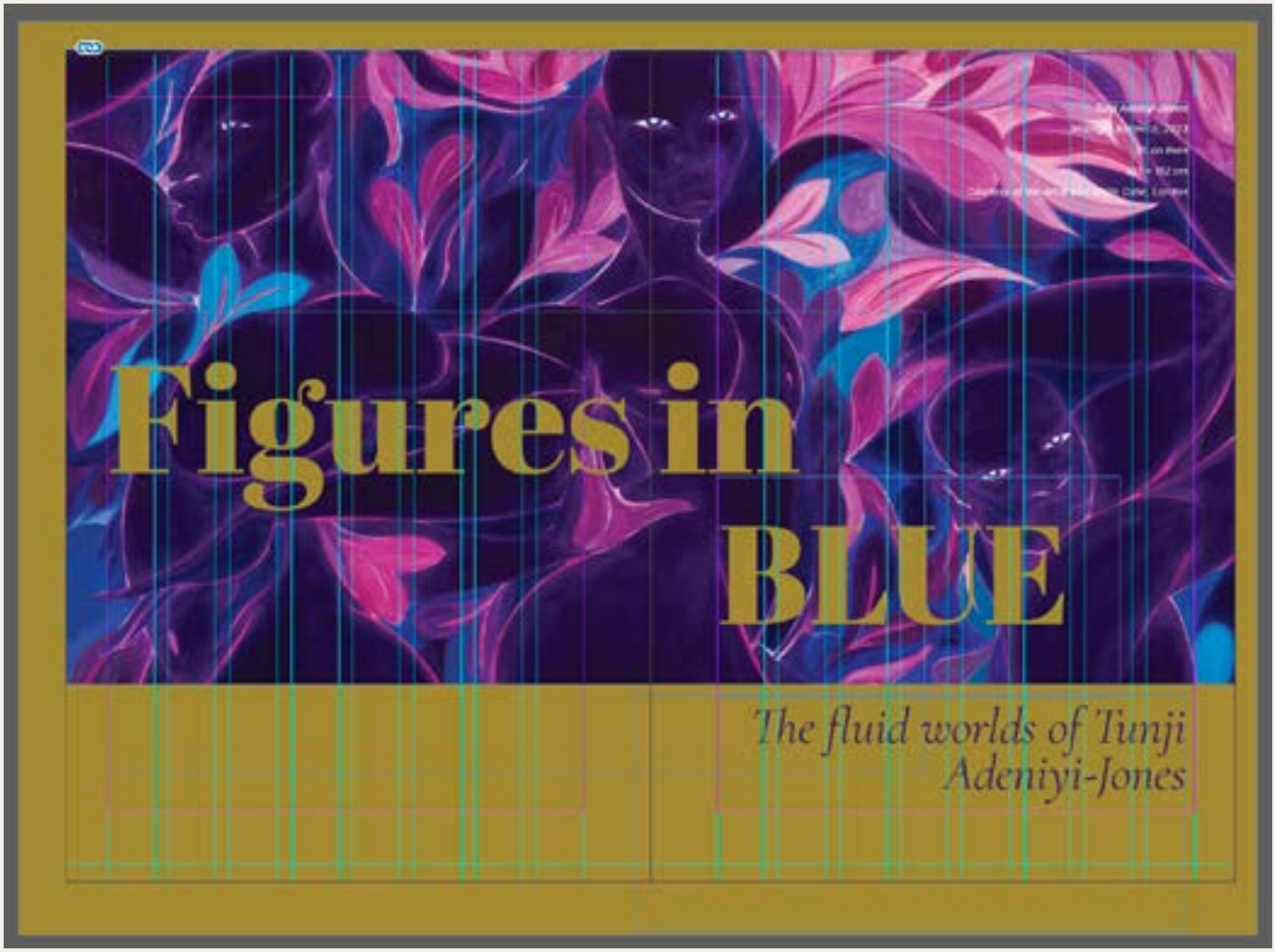
Issue One — Spring 2025

CHROMA is an editorial design project exploring how we see, feel, and fragment the visual world. Issue One focuses on four artists whose practices reimagine the image as code, memory, and motion: Tunji Adeniyi-Jones, Shara Hughes, Anicka Yi, and Hito Steyerl.

The magazine blends visual essays, interviews, and painterly works into a rhythmic publication that feels more like a curated exhibition than a conventional magazine.

My Role

- Concept and editorial direction
- Layout design and grid system
- Typography and color development
- Cover design and title lockup
- Writing and editing articles
- Visual storytelling and mockup presentation

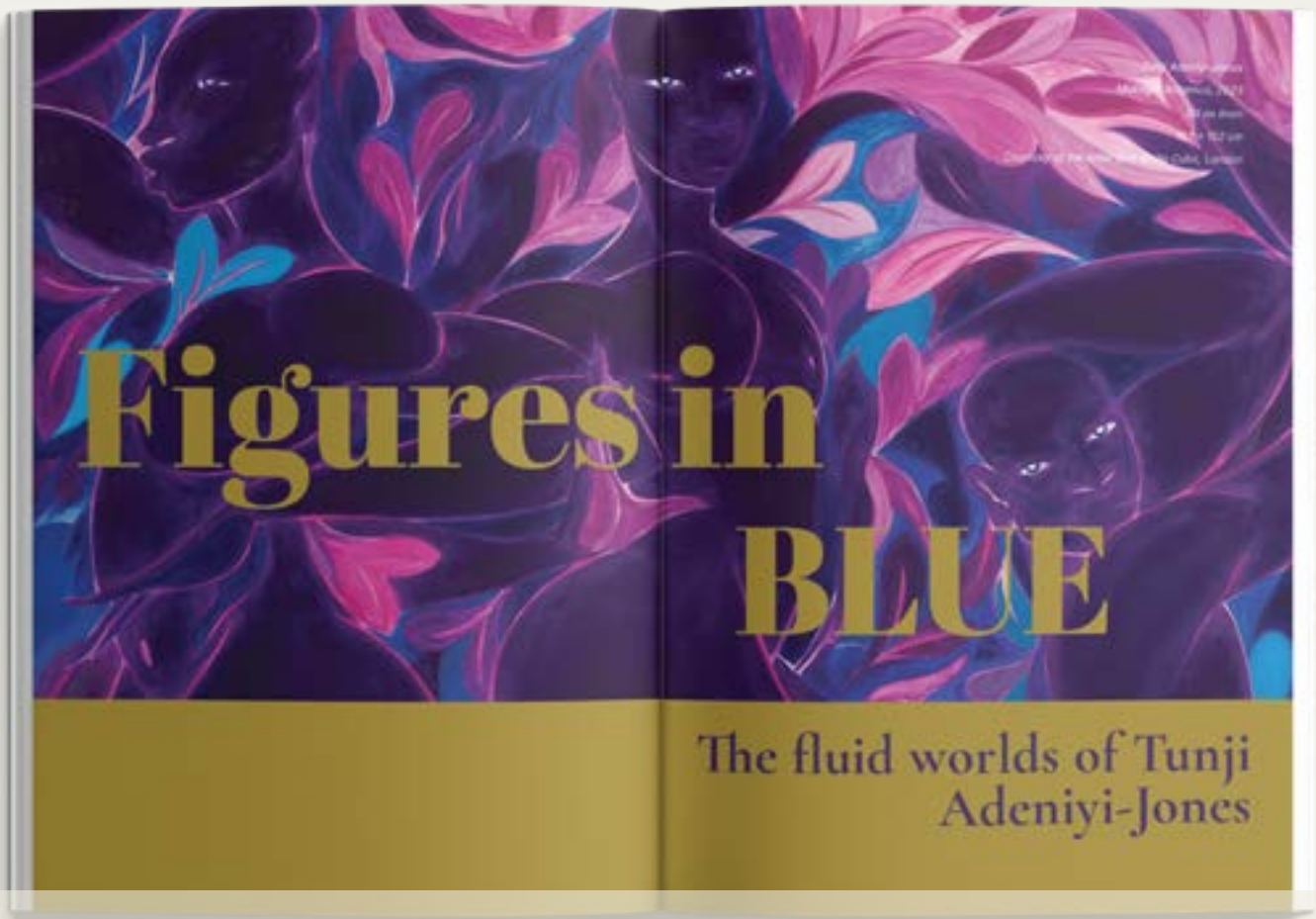


Design Approach

The goal was to create a layout system that honors both structure and improvisation — a visual rhythm of bold spreads, negative space, and typographic contrast.

Key elements include:

- Modular grid with full-bleed imagery
- Contrasting serif/sans-serif font pairing
- Custom color palettes per artist
- Museum-style artwork captions
- Interstitial quotes and visual pauses



Specs & Style

Format: A4

Fonts: Playfair Display, Inter, Space Grotesk

Palette: Deep violet, hot pink, ochre, indigo, acid yellow

Tools: Adobe InDesign, Photoshop, Coolors

Mockups: Photoshop-based 3D visualizations

The figures in Tunji Adeniyi-Jones's paintings don't sit still. They ripple. They stretch and twist like dancers mid-ritual, mid-breath. Their bodies — elongated, vibrant, almost abstract — float inside layers of color and pattern that blur the line between body and environment, between movement and memory.

Born in London in 1992 to Nigerian parents and now based in Brooklyn, Adeniyi-Jones works between identities and histories. His visual world is shaped by West African mythologies — particularly Yoruba cosmology — as well as the traditions of classical European figuration. His paintings don't seek to resolve this duality. Instead, they live inside it, letting contradiction become choreography.

"I think of the figure as a carrier," Adeniyi-Jones has said. "It moves history. It holds rhythm."

His canvases are dense, saturated. Deep ultramarines collide with fiery reds, ochres hum against orchid purple. Limbs interlace with vines. Faces appear and vanish in ornament. There is no background. There is no foreground. Everything breathes at once. The human form, in his work, is not fixed. It is in constant transition — half mask, half spirit, fully present.

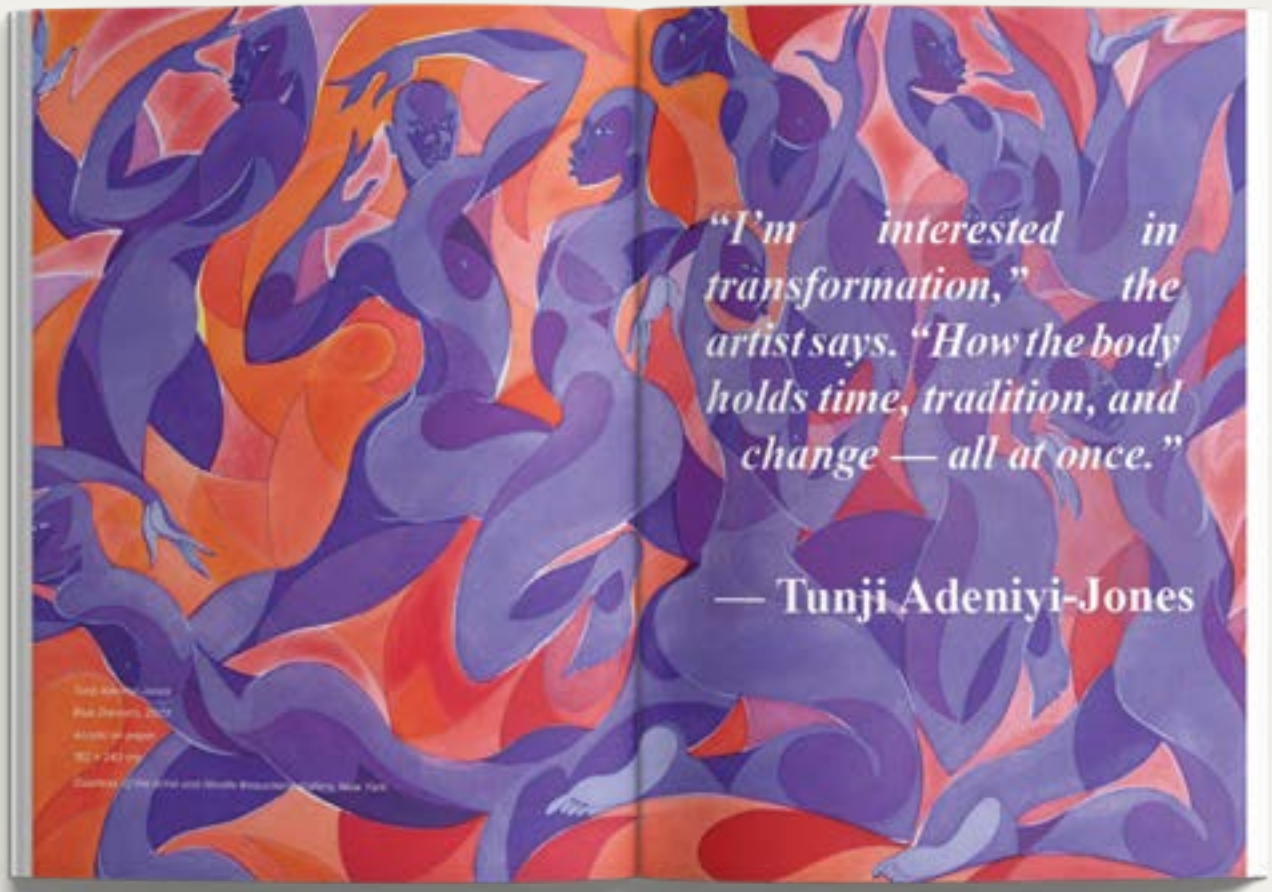
Tunji Adeniyi-Jones
The Green Dreamers, 2022
Oil on canvas
183 × 152 cm
Courtesy of the artist and Meridian Contemporary Gallery, New York

And rhythm is everywhere. Repetition defines his process — not just in form, but in feeling. His bodies recur across canvases like refrains. They echo, invert, pulse. A single curve might reappear in five places, mirrored and modified, like a memory trying to resurface. His work resists stillness — it's closer to music, or ceremony.

In his studio, this rhythm becomes physical. He works standing, surrounded by large-scale paintings in progress, music always playing — jazz, Afrobeats, classical. His brushwork is swift and deliberate. He doesn't sketch much. The forms emerge directly on the canvas, as if summoned. He often describes the process as intuitive, but it's built on deep study: of textiles, masks, sculpture, devotional objects.

There's a sacred dimension to his practice — not in content, but in energy. The bodies he paints aren't portraits. They're not individuals. They're archetypes. They're gestures. They're coded.

Tunji Adeniyi-Jones
Community Forms II, 2023
Oil on linen
122 × 183 cm
Courtesy of the artist



"I'm interested in transformation," the artist says. "How the body holds time, tradition, and change — all at once."

— Tunji Adeniyi-Jones

context of Black art — Adeniyi-Jones adds a crucial layer: not just presence, but ritual. His bodies aren't simply seen. They're experienced.

His work is also unapologetically beautiful. That beauty, however, is not decorative. It's structural. It holds complexity. In his hands, color becomes a mode of language. Pattern becomes a form of memory. The figure becomes a way to tell stories that can't be told otherwise.

Adeniyi-Jones is part of a new generation of artists rethinking the body — not just what it looks like, but how it moves through culture, space, time. In his paintings, the body doesn't pose. It returns. It radiates. It remembers.

TUNJI ADENIYI-JONES
Artist in his Brooklyn studio, 2023
Photo by Jane Doe

WE
don't
look at
ART
WE
FALL
INTO
IT

Color Is Not a Landscape

Inside the painterly worlds of Shara Hughes

The first thing you notice in Shara Hughes' paintings is the color — unfiltered, saturated, wild. But look longer, and the landscapes begin to shift. They aren't places you've been. They aren't places at all. They are constructed moods, emotional terrains where perspective melts and color does the storytelling. Her canvases resist simple reading; they are layered like memories, fragmentary and vivid.

Hughes calls her work "invented landscapes," and the term fits. There are trees, yes, and rivers and skies — but they bend in unnatural ways. A shadow curves upward. A sun seems to buzz. The composition resists logic and embraces feeling. There is no horizon line to orient the viewer. Instead, we are pulled inward, off-balance, into a psychological topography where things feel familiar and strange at once.

Each painting begins without a plan. "I don't sketch," Hughes says. "I respond." Her process is intuitive, layered, impulsive. Acrylic, oil, spray, pastel. Wet on wet, dry on scratch. The brushwork is fast, urgent, sometimes frantic. In places, color is scrubbed back into the canvas like it's trying to return to the surface.

"I want the viewer to get lost, but not disappear," she says. "To find parts of themselves in it, and also get completely confused."

Elsewhere, thin washes of pigment whisper beneath bolder strokes, creating a push-pull of depth and texture.

But beneath all that freedom is control. The tension between structure and spontaneity is where Hughes thrives. She composes with an eye trained in art history — there are echoes of Matisse, David Hockney, even surrealists — but the result is fully her own. She borrows their boldness but not their rules. Her works pull the viewer in, then spin them slightly off balance — like stepping into a room that's both dream and memory.

In the age of digital clarity and overdesigned images, Hughes offers something messier, more human. Her paintings feel like mental states — joy tangled with dread, curiosity edged by chaos. They are not escapist. They are immersive. And they do not resolve. There is no one point of focus. Like a piece of music played in reverse, they ask you to follow emotion instead of form.

Hughes' studio is as layered as her paintings. Jars of pigment and broken pastels sit beside photos, sketches, scraps of fabric. There's a tension between chaos and rhythm, a kind of controlled disorder. It's a space of gestures and decisions, of seeing what happens. Just like the canvases she creates, it is alive.

This project is part of an ongoing editorial portfolio focused on visual culture, narrative layout, and experimental publication design.

TERRA

Editorial Feature Design

Overview

TERRA is a fictional science and nature magazine. This editorial feature, titled “Islands of Silence,” explores the impact of underwater noise pollution on marine ecosystems and the people who live and fish by the sea.

The goal of the project was to design a 6-page magazine spread that feels immersive, structured, and emotionally resonant. Using a modular 12-column grid, the layout balances strong typography with calm photographic storytelling. The text was written in a scientific-journalistic tone, paired with minimal infographics and quotes to create rhythm and authenticity.

Client: Fictional science magazine

Project Type: Editorial Layout / Visual Storytelling

Role: Art Direction, Layout Design, Typography, Research-based Concepting

Tides of Silence
A visual story
"The ocean speaks in gestures, others to wait long enough."
"The sea doesn't give answers. It teaches you how to listen."

While most of us never hear the ocean as it truly is, these changes matter. Sound is survival.
Echoes Below the Surface
"You'd hear the sea — not just with your ears, but in your chest."

Design Approach

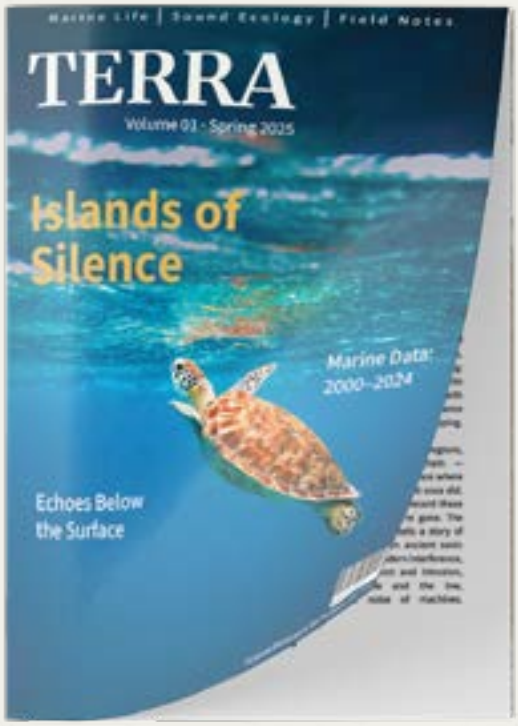
Grid: 12-column modular layout for flexibility and structure

Typefaces: Merriweather (headings), Source Sans Pro (body)

Mood: Observational, quiet, precise

Color Palette: Graphite gray, off-white, soft green, ochre accents

The spreads combine photography, data, narrative, and editorial detail to tell a subtle, structured story — much like real science publications. It demonstrates my ability to handle long-form layout, build typographic systems, and maintain voice and pacing across a multi-page format.



Pages Designed

Cover page (mock magazine front)

Contents + intro

Feature opening spread

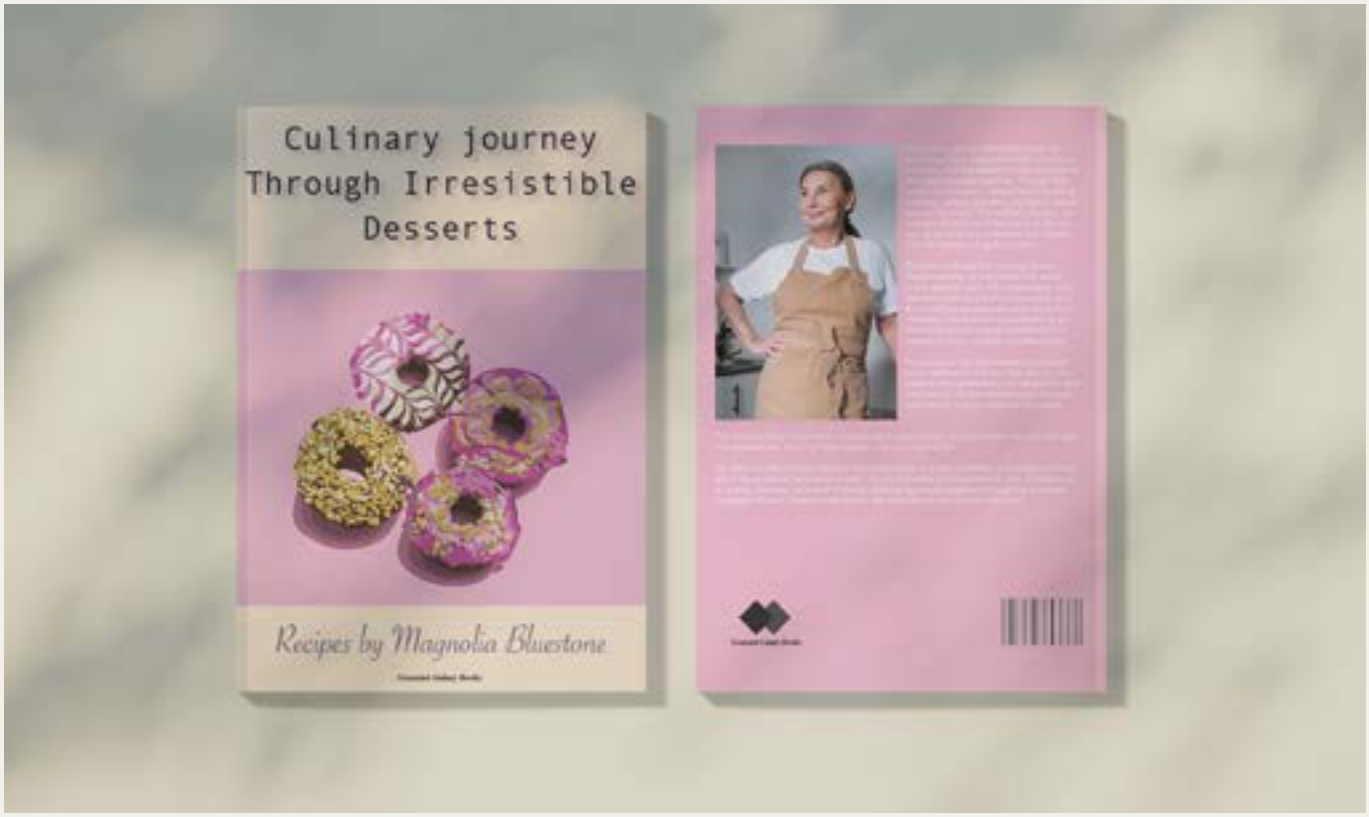
Two data-and-narrative layouts

Concluding page with full-text article

Keywords: magazine design, editorial layout, storytelling, typography system

Early Projects

Cookbook Project



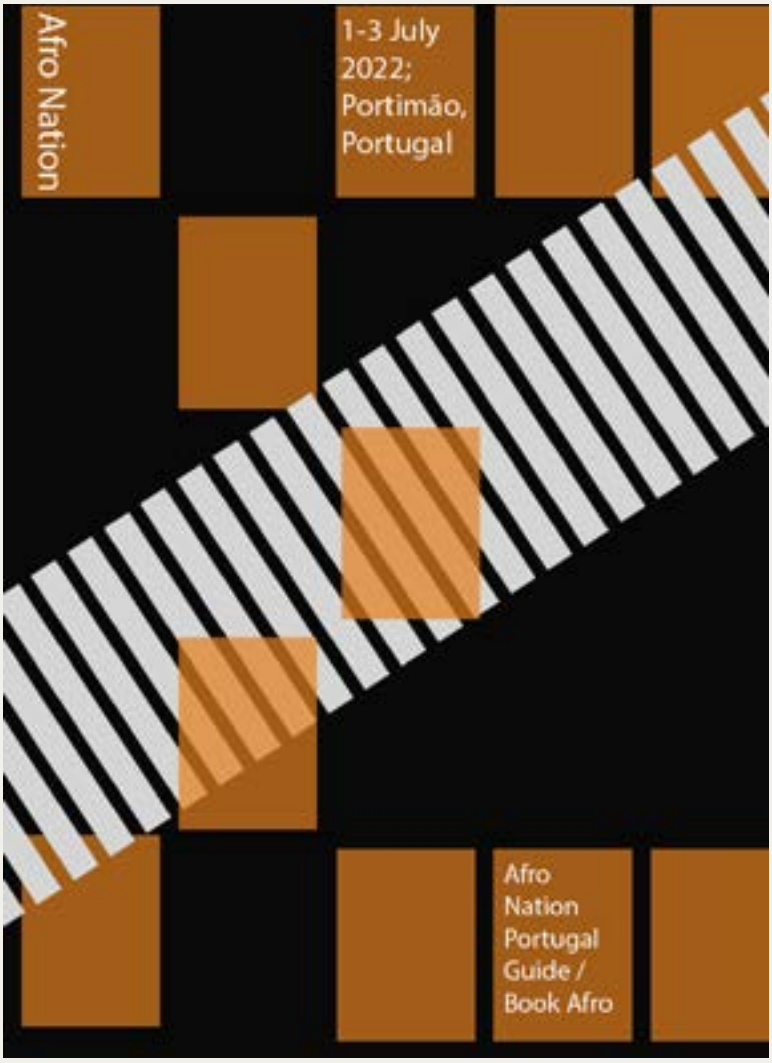
Editorial Layout · Typography · Concept Development

This early layout project explores structure, warmth, and clarity in cookbook design.

The concept blends traditional recipe formatting with modern editorial hierarchy — using soft color accents, custom paragraph styling, and illustrative elements to guide the reader through instructions and ingredients.

The goal was to create an inviting yet precise visual flow, combining function with a calm aesthetic.

Various Posters



SWISS STYLE

Poster Design · Typography · Grid Systems

This poster series applies the principles of International Typographic Style, also known as Swiss Style — using strong modular grids, sans-serif typefaces, and minimal composition.

Each piece explores structure, scale, and asymmetry, while maintaining clarity and communicative precision.

Typography is treated as both content and form, balancing logic and rhythm across different formats.

When &
where:
22-24 &
29-31 July
2022;
Boom,
Tomorrowland
Mu
sic
&
Art
13 years after its debut, and the competition from other dance festival heavyweights is stronger than ever – but Tomorrowland is still holding its own as the leader of the pack. Other than each year's huge main stage designs, and lineups that consistently feature almost every DJ you've ever heard of, the real power of Tomorrowland is in the small details, finely tuned to create an all-consuming sense of magic.

A selection of conceptual and typographic posters developed across different contexts — from student experiments to speculative briefs.

Each piece explores form, contrast, and visual rhythm, using layout and type as expressive tools.

Together, they reflect a search for voice, balance, and impact within minimal poster composition.

Portfolio 2025

This portfolio was designed and art-directed by Mariam Adeishvili

Each project here reflects a different stage of visual thinking — from early poster systems to complete editorial worlds.

CHROMA and TERRA represent my current voice as a designer.

This portfolio is not a collection — it's a constructed rhythm of space, silence, and typography.

Thanks / Contact / Open to Collaboration

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